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Countess of Dalhousie

PORTRAITS ON IVORY



Mrs. Hall Walker

THE history of miniature painting in England dates back nearly four centuries. There are no names of English painters in oils in life-size portraiture known, before the days of Van Dyck, but the succession of eminent miniature painters commenced with Hilliard in the reign of Elizabeth and continued with Isaac and Peter Oliver; while the "inimitable" Samuel Cooper is identified with the reigns of Charles I. and Charles II.

A study of the lives of British miniature painters, and a careful examination of a large number of their works, has led J. J. Foster, in "British Miniature Painters," to the conclusion that the whole subject may be divided, somewhat roughly perhaps, but not incor-

rectly, into four well-marked periods:

1. From the arrival of Holbein, in England, in 1526 to the death of Samuel Cooper in 1672.
2. From 1672 to the middle of the XVIII century.
3. From 1760 to the death of Cosway, in 1821.
4. From 1821 to the middle of the century.

Foster is wholly correct in saying that a history of English miniature painting is a history of English art for many years, and that the period through which these native artists flourished was unquestionably one of the most stirring in England's national life. Therefore he claims attention for the works of these eminent 'painters in little' as

historical illustrations of an importance which has perhaps never been sufficiently recognized hitherto. Indeed, time was, and not so long ago, when miniatures were regarded as mere bric-a-brac. Here and there a collector was to be found riding his harmless hobby, and the great world looked on him with an indulgent eye, regarding him as a mere "snapper-up of unconsidered trifles."

Even in the times of George II., who hated "boetry and bainting," and when most of his subjects probably did the same, Horace Walpole formed the Strawberry Hill collection, examples from which are now so highly prized, that if the contents of the house at Twickenham could be again offered for sale, the miniatures would fetch prices that would make George Robbins "the Prince of Auctioneers" open his eyes in amazement, since in his time ten pounds was a common price for a Petitot.

A list of representative English miniature painters, arranged approximately in sequence of time, would be about as follows:

NICHOLAS HILLIARD—1547-1619. He studied miniature painting from the works of Holbein, and was appointed painter to Queen Elizabeth and James I., with both of whom he was in high favor.

JEAN PETITOT—1607-1691. Born at

Geneva, he resided for some years in Italy, and also visited England, where he was retained in the service of Charles I., of whom he painted several portraits. He afterwards went to Paris and was appointed painter and enameller to Louis XIV. He finally returned to Switzerland, where he died.

JOHN HOSKINS—Died about 1664. He was the uncle and master of Samuel Cooper. He painted miniatures of Charles I. and his court, and made two important drawings for the Great Seal of Charles I., which are now in the Royal Collection at Windsor.

SAMUEL COOPER—1609-1672. A pupil of his brother Alexander and of J. Hoskins. Much of his life was spent abroad. He is considered one of the greatest of English miniature painters.

PENELOPE CLEYN—Daughter of Francis Cleyn, the artist, who was for some time in

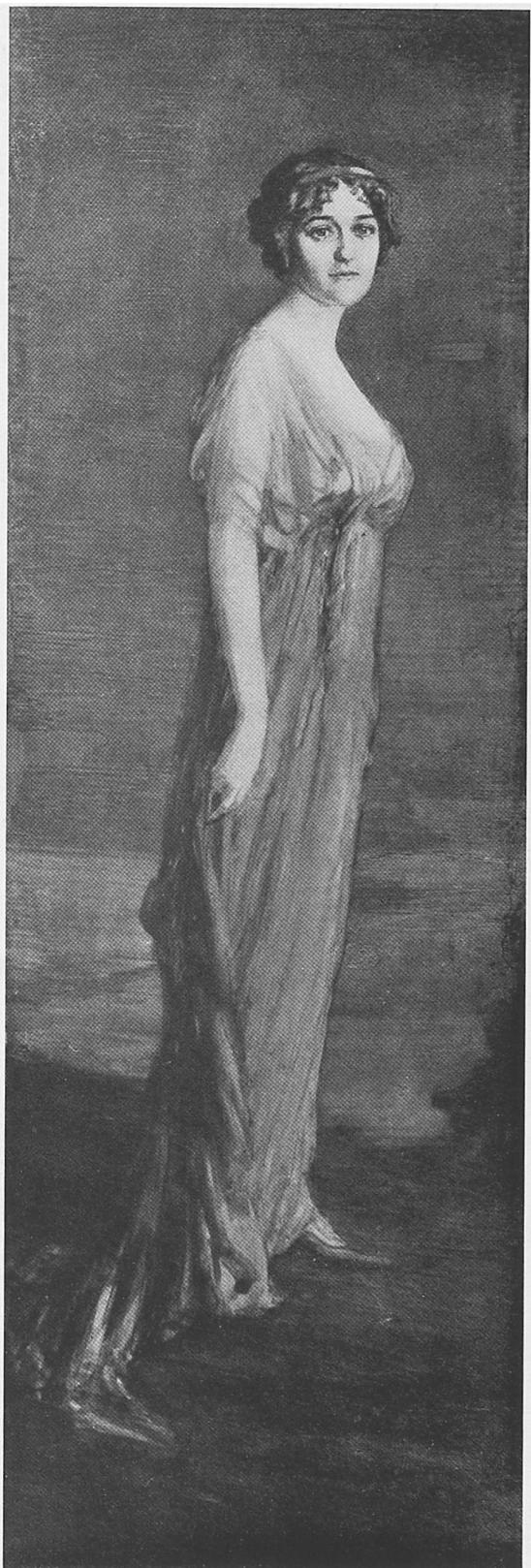
the employment of Christian IV., King of Denmark, and was appointed by Charles I. designer for the tapestry works at Mortlake. Penelope was a very clever artist and she usually signed her miniatures with her initials, and as a rule worked upon a blue background.

SIMON DU BOIS—Studied under Wouvermann, came to England, where he painted many miniature portraits.

CHARLES BOIT—1623-1727. The son of a Frenchman, was born at Stock-



Mrs. Rogers, sister to Sir John Arnott



Countess of Drogheda

holm, and began life as a jeweller. He came to England and established himself as a drawing master, but afterwards took to painting in enamel, in which he was so successful that he was commissioned by Queen Anne to commemorate the victories of the Duke of Marlborough and Prince Eugene, which, however, he never finished. At the death of the queen he fell into difficulties and fled to France, where he was much patronized by the Court. He died in Paris.

NATHANIEL DIXON—A miniature painter who flourished during the reigns of James II. and William III. His work was closely allied to that of Cooper.

LAWRENCE CROSSE—Died 1724. Painted of the time of Queen Anne, and enjoyed the patronage of the most distinguished personages of that period. He is said to have succeeded so admirably in a portrait of Mary Queen of Scots, painted by him for the Duke of Hamilton, who wished him to make it as handsome as he could, that for many years it was considered to be a painting of the XVI century, and on that account many times copied.

SAMUEL COTES—1734-1818. A younger brother of Francis Cotes, R.A., under whom he studied. He worked with much success in pastel, enamel and ivory, and ranked high in his art. Exhibited 1760 to 1789.

JOHN SMART—1740-1811. He was fellow-student of Cosway, and exhibited from 1760 to 1811. He spent a few years in India, where he painted many miniature portraits.

RICHARD COSWAY, R.A.—1740-1821. He commenced life as a painter of snuff boxes, etc., for jewellers, but soon be-

came famous as a miniature painter. He was elected for the Royal Academy in 1771, and was considered head of the miniaturists of the XVIII century.

OZIAS HUMPHREY— 1742-1810. A pupil of Samuel Collins of Bath. In 1772 he visited Rome accompanied by Romney, and in 1785 went to India, where he painted many miniature portraits. He was elected an Academician in 1791.

SAMUEL SHELLEY— 1750-1808. First exhibited at the Royal Academy in 1774. He was one of the original members of the Water Color Society.

NATHANIEL PLIMER — 1751-1822. Brother of Andrew Plimer. He worked in the studio of Henry Bone, the enamelist.

WILLIAM GRIMALDI— 1751-1830. A pupil of Worledge. Miniature painter to George III. and George IV. He ex-

THERE have been in England since Cosway's day many painters of miniatures. Indeed the line of English miniature painters comes down to the present day. It is an interesting enough fact, however, to take notice of, that an American painter of portraits on ivory, Miss M. Edgerly, who has been residing in London for ten years, has painted an amazing number of prominent English women and some men, and that her portraits have in them much that is characteristic and racial. Somehow they

hibited at the Royal Academy from 1768 to 1830.

GEORGE ENGLEHEART— 1752-1829. A pupil of Sir Joshua Reynolds. He exhibited at the Royal Academy from 1773 to 1812, and was appointed miniature painter to George III. in 1790, with whom he was a great favorite.

WILLIAM DENTON — Miniature painter of the XVIII century. He exhibited at the Royal Academy from 1792 to 1795.

WILLIAM WOOD— 1760-1802. He followed the style of Cosway, and exhibited at the Royal Academy from 1788 to 1807.

ANDREW PLIMER— 1763-1837. Practised miniature painting at Exeter, afterwards came to London and exhibited at the Royal Academy from 1786 to 1819.

suggest their natural environment—landscape, interior and human—and never could be mistaken as of any other country.

Miss Edgerly who is in Canada, painting portraits of the Duke and Duchess of Connaught and Princess Patricia, and will shortly be in New York, has been showing her portraits on ivory in the apartment of her representative, Miss Tarbox, Carnegie Hall.

A few reproductions of Miss Edgerly's work are shown here-with.



Viscountess Curzon



Sir George Holroyd, K.S.V.O.
Equerry to King George